

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

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State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register		
<input type="checkbox"/> See continuation sheet.		
<input type="checkbox"/> determined eligible for the National Register		
<input type="checkbox"/> See continuation sheet.		
<input type="checkbox"/> determined not eligible for the National Register		
<input type="checkbox"/> removed from the National Register		
<input type="checkbox"/> other (explain):		

5. Classification

Ownership of Property (Check as many boxes as apply):

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property (Check only one box):

- ☒ building(s)
- ☐ district
- ☐ site
- ☐ structure
- ☐ object

Number of Resources within Property:

Contributing	Noncontributing
<u>1</u>	<u>1</u> buildings
<u>    </u>	<u>1</u> sites
<u>    </u>	<u>1</u> structures
<u>    </u>	<u>    </u> objects
<u>1</u>	<u>3</u> Total

Number of contributing resources previously listed in the National Register 0

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.) N/A

6. Function or Use

Historic Functions (Enter categories from instructions):

Cat: DOMESTIC	Sub: Single Dwelling

Current Functions (Enter categories from instructions):

Cat: DOMESTIC	Sub: Single Dwelling
DOMESTIC	Secondary Structure

7. Description

Architectural Classification (Enter categories from instructions):

COLONIAL/Georgian

LATE 19<sup>th</sup> AND 20<sup>th</sup> CENTURY REVIVALS/Colonial Revival

Materials (Enter categories from instructions):

foundation:	BRICK
	STONE
roof:	METAL; Tin
walls:	WOOD; Weatherboard
other:	

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ A
- Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B
- Property is associated with the lives of persons significant in our past.
- ☒ C
- Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D
- Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- ☐ A
- owned by a religious institution or used for religious purposes.
- ☐ B
- removed from its original location.
- ☐ C
- a birthplace or a grave.
- ☐ D
- a cemetery.
- ☐ E
- a reconstructed building, object, or structure.
- ☐ F
- a commemorative property.
- ☐ G
- less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

ARCHITECTURE

Period of Significance

ca. 1790- ca. 1940

Significant Dates

ca. 1790, 1889, ca. 1940

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Macomber, Walter M.

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # \_\_\_\_\_
- recorded by Historic American Engineering Record # \_\_\_\_\_

Primary Location of Additional Data:

- ☒ State Historic Preservation Office
- Other State agency
- Federal agency
- ☒ Local government
- University
- ☒ Other

Name of repository: Fairfax County Library/VA Room

10. Geographical Data

Acreage of Property: 2.7 Acres

UTM References (Place additional UTM references on a continuation sheet):

	Zone	Easting	Northing		Zone	Easting	Northing
1)	<u>18</u>	<u>305500</u>	<u>4299073</u>	3)	<u>          </u>	<u>          </u>	<u>          </u>
2)	<u>          </u>	<u>          </u>	<u>          </u>	4)	<u>          </u>	<u>          </u>	<u>          </u>
<u>          </u> See continuation sheet.							

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet.)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Jennifer B. Hallock and Laura V. Trieschmann, Architectural Historians  
organization EHT Traceries, Inc. date November 1, 2003  
street & number 1121 5<sup>th</sup> Street, NW telephone 202-393-1199  
city or town Washington state DC zip code 20001

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

**Additional items** (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Andrew and Carol Sheridan

street & number 4716 Wakefield Chapel Road telephone

city or town Annandale state VA zip code 22003

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to Keeper, National Register of Historic Places, 1849 “C” Street NW, Washington, DC 20240.

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**Oak Hill, Fairfax County, VA**

**VDHR Number 029-0028**

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**SUMMARY DESCRIPTION**

Oak Hill, located at 4716 Wakefield Chapel Road in Fairfax County, Virginia, was constructed circa 1790 on the original Ravensworth tract. Constructed in the late-Georgian style, Oak Hill was built by descendants of the prominent Fitzhugh family. Originally a wood-frame dwelling with weatherboard cladding, Oak Hill faces south and stands two stories in height and five bays in width, presenting a center-hall plan. A side-gabled pressed-metal shingle roof with overhanging eaves and a boxed wood cornice with returns caps the dwelling. Oak Hill was expanded circa 1830 with the addition of a one-story, wood-frame wing that appears to have originally been an outbuilding. Further, the dwelling was significantly altered in the mid-to-late 1930s in the fashionable Colonial Revival style under the direction of prominent restoration architect Walter M. Macomber. Dominated by a full-height Colonial Revival portico recalling that of Mount Vernon, Oak Hill stands as a notable example of early historic renovations. The central entry, replaced with an historic Italianate-style rounded-arch door and molded surround during the 1930s renovation, is flanked by six-over-six windows to the east and fixed eight-light replacement windows to the west. The second-story openings hold six-over-six double-hung, wood-sash windows with molded surrounds and wood sills.

Once located on the more than 22,000-acre rural tract of Ravensworth, Oak Hill currently consists of ninety acres of farmland. The historic property, which was originally settled as a tobacco plantation in the late 18<sup>th</sup> century, also contains a noncontributing well house, swimming pool, and basketball court. Landscaping, a boxwood-lined driveway, and a grassy yard with mature and immature trees and shrubs further accent the private property now nestled within a suburban Annandale neighborhood.

Exterior Description

Set on a solid, irregularly coursed American-bond brick foundation, Oak Hill stands two-and-a-half stories in height and is capped by a side-gabled roof with pressed metal shingles. Featuring weatherboard cladding with a beaded edge and wood-frame construction, the circa 1790 dwelling is five bays in width. Exterior-end shouldered chimneys constructed of irregularly coursed American-bond brick with queen closers anchor the late-Georgian-style dwelling.

Oak Hill was expanded circa 1830 with the addition of a previously existing one-story, wood-frame shed. Clad in weatherboard and featuring a wrap-around one-story porch with wood-post supports, this wing addition is detailed with a boxed wood cornice, side-gabled standing-seam metal roof, and a rebuilt interior-end brick chimney. In the mid-to-late 1930s, the original late-Georgian-style façade was updated with the addition of a fashionable Colonial Revival portico and gabled dormers, designed by renowned restoration architect Walter M. Macomber. Other 1930s alterations to the exterior of Oak Hill are limited to the rear elevation and include a shed addition, a shed dormer, and a one-story brick kitchen. A modern hyphen, constructed circa 1970, links the dwelling to an early 1940s wood-frame, side-gabled garage.

The primary elevation, which faces south, is dominated by a two-story, full-width portico with Tuscan posts, a molded entablature, a boxed wood cornice, and a Chippendale-style roof balustrade. The porch, which was added to the originally austere façade in the late 1930s, replaced a one-story shed portico. The design recalls the portico of George Washington's Mount Vernon and Ossian Hall, the latter a now demolished dwelling also on the Ravensworth property. Set on a stone

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foundation, the porch features a poured concrete deck, which is scored to resemble stone. The dwelling is accessed by a large, centrally placed single-leaf, six-paneled, rounded-arch door with a heavily molded wood surround. The arched surround and heavy door, dating to circa 1858, were originally constructed as part of the Italianate-style Riggs Mansion in Washington, D.C., but upon demolition of that dwelling in 1936 were reinstalled at Oak Hill during the Macomber restoration. Flanking the central entry are a pair of six-over-six wood windows to the east and a pair of replacement fixed full-length, eight-light windows to the west. The second story is pierced with five six-over-six wood windows. Each window features a molded wood surround and a square-edged wood sill. Operable paneled wood shutters adorn the first-story windows, while fixed louvered wood shutters are located on the second story. Three gabled dormers, added in the 1930s, rise from the side-gabled roof. Each features a six-over-six wood window and a molded wood cornice with a beaded edge. The façade of the main block is further detailed with a molded wood cornice with returns and square-edged wood cornerboards.

Extending two bays to the west, the circa 1830 wing addition features weatherboard cladding, a side-gabled standing-seam metal roof, a boxed wood cornice, and a wrap-around, one-story porch with wood post supports. The two-bay-wide wing is accessed by an off-center, single-leaf paneled wood door and features a replacement forty-light bow window.

An exterior-end shouldered brick chimney with a molded cap is centrally placed on the east elevation of the main block. A pair of two-over-four attic-story windows flanks the stretcher-bond brick chimneystack. The elevation also features a boxed wood cornice with a flush fascia and returns and an off-center one-story, wood-frame basement entrance with a standing-seam metal shed roof, a vertical-board wood door, and weatherboard cladding. The single-pile dwelling features a saltbox rear addition, added in the mid-to-late 1930s.

Facing north, the rear elevation of the two-and-a-half-story main block is composed of the original dwelling, a rear saltbox addition, and an almost full-width shed dormer. Four gabled dormers, which are not symmetrically spaced, are lit with six-over-six wood windows. A plate-glass, one-light window forms a hyphen between the two easternmost dormers. The second story is composed entirely of a shed dormer addition, pierced by four six-over-six wood windows with molded surrounds, square-edged wood sills, and fixed louvered wood shutters. The windows are not symmetrically placed. A centrally-placed, one-story shed-roofed portico, measuring one bay in width, features a Chippendale-style balustrade and Tuscan posts. Projecting from the saltbox addition, the portico shelters a single-leaf, wood-paneled door to the center hall. The first story is further detailed with two six-over-six wood windows with molded surrounds, square-edged wood sills, fixed louvered wood shutters, and a similarly detailed fixed thirty-light window. The north elevation also features a one-story brick addition, which was added to the wing in the late 1930s. Constructed of stretcher-bond brick and capped by a standing-seam metal, shallow shed roof, the kitchen addition features a band of three-light casement windows with a shared rowlock sill. The north elevation also features a circa 1970 wood-frame hyphen linking the main block to the circa 1940 garage.

Forming a flush wall plane with the north elevation of the main block, the weatherboard-clad wood-frame hyphen features a shallow, standing-seam metal shed roof. Linking the main block to the circa 1940s garage, the hyphen is set back from the main block on the primary elevation. The north elevation features an off-center, single-leaf paneled wood door and three one-light, crank windows, while the south elevation features a fifteen-light, single-leaf door to the wrap-around porch



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of the wing, a twenty-light, fixed wood window, and a band of six one-light crank windows. The one-and-a-half-story, wood-frame garage features beaded weatherboard cladding, a side-gabled standing-seam metal roof, and a solid foundation. Detailing on the garage includes a six-over-six wood window and two chevron-patterned wooden garage doors with segmental-arched surrounds detailed with central keystones. The roof of the north elevation is crowned by two gabled dormers with six-over-six wood windows. The south elevation, which faces the in-ground swimming pool, features three pairs of ten-light French doors and two six-over-six wood windows on the first story, while the roof is capped by a pair of gabled dormers with six-over-six wood windows. The garage features a pair of six-over-six wood windows on the west elevation and a single six-over-six wood window on the east elevation. Designed to resemble an historic outbuilding, the garage is marked at the eastern peak by a false pulley. A fixed twenty-light window pierces the gable peak.

The western elevation of the main block is dominated by a central shouldered brick chimney with a corbelled cap and a stretcher-bond brick stack. No fenestration currently marks the original dwelling on this elevation; however, the first story is obscured by an historic outbuilding that was added to the dwelling to form a one-story wing circa 1830. The west elevation of this addition features a molded wood cornice with returns, a rear shed addition, and a one-story half-hip-roofed porch that wraps around three bays from the primary façade. Sheltered by the porch is a centrally-located 6/6 wood window with a molded wood surround, a square-edged wood sill, and louvered wood shutters. The gable peak is pierced with three small ventilation holes. A rebuilt interior-end brick chimney abuts the exterior-end chimney of the main block.

INTERIOR DESCRIPTION

First Floor

The interior of Oak Hill reflects a late-18<sup>th</sup>-century, single-pile, center-hall plan combined with a significant 1930s Colonial Revival renovation by renowned restoration architect Walter M. Macomber. Consisting of a center hall with flanking parlors, the main block originally featured a two-story, four-room plan that is clearly discernible despite subsequent additions. The center hall is dominated by a large hollow newel dog-leg stair with square balusters, a turned newel post, curvilinear carved stringer brackets, a gooseneck rounded-cap handrail, and a square-edged wall stringer. Featuring plaster walls and nine-and-a-half-inch baseboards with a beaded cap, much of the center hall reflects changes that occurred in the 1930s under the direction of Walter Macomber. The central entry features a replacement rounded-arch paneled door and heavily molded Victorian-era surround, while the arched opening to the east parlor features a similarly molded and arched surround with paneled soffit. These moldings were installed at Oak Hill after being rescued from the demolition of the Italianate-style Riggs Mansion in Washington, D.C. A molded plaster ceiling medallion, replacement three-to-five-inch oak floorboards, and an under-stair closet with basement access and a paneled single-leaf door further define the space. A flush surround with an ogee-molded backband and interior bead marks the single-leaf entry to the west parlor, or dining room. The north end of the hall opens onto a small rear entry vestibule, added in the late 1930s, with an opening to the hall detailed with a molded surround and paneled soffit. Featuring a cove ceiling, the vestibule has an inset seating nook with carved screen and a five-inch-wide molded chair rail. The remainder of the vestibule features two closets and a powder room. The vestibule addition is ornamented with raised three-panel doors, wide crown molding with a beaded four-inch bed, and five-inch molded baseboards with a beaded cap and interior quirk.

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The east parlor, dominated by high-style Colonial Revival-era paneling, is accessed through the heavily molded arched entry from the center hall. The room features plaster walls, period five-to-eight-inch pine floorboards, wide crown molding, and a pair of six-over-six wood windows on the primary elevation. The east wall features a central replacement mantel with a crossette surround, a molded projecting shelf with carved dentils, marble facing, and a marble hearth. The mantel is flanked by carved niches with heavily-molded, rounded-arch surrounds with central keystones, Tuscan pilasters, interior carved sunbursts, inset shelves, and paneled lower cupboards. A small library was added to the north of the parlor, with the original exterior wall opened. The opening has a segmental-arch paneled surround with Colonial Revival-style central keystone. The library features a pair of six-over-six wood windows, built-in bookcases, paneled cabinets, and arched window screens.

Flanking the center hall on the west is the dining room, which mirrors the placement of the formal east parlor. Also renovated in the 1930s, the dining room features high-style Colonial Revival woodwork. Two full-height rounded-arch surrounds with molded Tuscan pilasters and central keystones encase fixed eight-light, replacement wood windows. Other detailing includes five-inch crown molding, three-to-five-inch oak floorboards, seven-inch baseboards with a molded cap, a four-inch molded chair rail, and plaster walls. Most significant is the Colonial Revival interpretation of Georgian wood paneling. The paneled west wall features a replica Federal-period mantel that is detailed with a molded shelf, decorative carved medallions, marble facing, and a marble hearth. The carved over-mantel features reeded pilasters and decorative raised panels that continue across the entire wall. A molded chair rail further accents the wall. Similar to the center hall and east parlor, the dining room opens onto a small rear addition, or music room, added in the late 1930s. The space, stepped lower than the main block, is detailed with an arched entry with paneled soffit, a thirty-light window with a four-and-a-half-inch molded surround, four-inch oak floorboards, and square-edged baseboards with a molded shoe.

A wood-frame shed, added to the main block circa 1830, forms a one-story wing on the west elevation. Featuring partially exposed timber framing on the east wall, the room was renovated in the 1930s with the addition of a stuccoed chimney breast, a simple Greek Revival-style carved mantel with a projecting shelf, a paneled west wall with battens, modern stock crown molding, a forty-light bow window, and square-edged wood surrounds with an interior bead. The modern chimney abuts the original Flemish-bond, exterior-end brick chimney base of the main block. An original double-leaf, paneled exterior door is located on the south wall. A six-panel swinging door opens to the late 1930s kitchen addition.

The kitchen features modern vinyl-tile floors, modern appliances, wallpaper, and modern built-in cabinets and countertops. A bank of three crank-out, single-light windows pierces the north wall. The west wall opens onto a 1970s hyphen, which links the main block to the garage. The hyphen features wall-to-wall carpeting, wallboard walls, two built-in closets, and an exterior single-leaf entrance. Additionally, a single-leaf, fifteen-light door accesses the wrap-around porch of the wing addition, while a twenty-light fixed window also lights the interior. An off-center, single-leaf door on the west wall accesses the garage, which features a whirlpool room with French doors that open onto a brick patio, vinyl flooring, wood wainscoting, a utilitarian garage space for two cars, and an attic-story living quarters. The updated living quarters, accessed by a central quarter-turn enclosed stair, feature wall-to-wall carpeting, dormer windows, a modern bathroom, and a coved ceiling.

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Second Floor

Accessed via the center-hall stair, the second story of Oak Hill also features a combination of a late-18<sup>th</sup>-century plan and materials and a 1930s Colonial Revival restoration. The large original stair, which extends from the first floor through the second floor to the attic story, features a double-return on the second floor, and a gallery in the attic. With a configuration mirroring the first-floor plan, the second floor was slightly altered with the addition of a bathroom on the south end of the hall. The second floor features wide pine floorboards, plaster walls, and molded baseboards. The east bedroom includes four-inch oak floorboards, six-over-six wood windows, and a circa 1880s carved mantel with a central heavily-molded inverted arrow that is set in a screened niche with built-in bookcases. Square-edged baseboards, built-in closets, and a flat six-paneled wood door further accent the space. The second bedroom, located on the west side of the second floor, is similarly designed. The room is detailed with six-over-six wood windows, crown molding, a molded chair rail, and a modern bath. A late Victorian-era carved mantel with a molded shelf and a wreath-and-ribbon motif marks the west wall. A third bedroom, accessed by the double-return portion of the stair, occupies the north end of the second-floor shed addition added in the late 1930s. A vertical-board door, shed ceiling, and a modern bath are included in the addition.

The central stair accesses the finished third-floor attic space. The hall features a gallery with balustrade and flanking bedrooms. The south end of the center hall features a modern bathroom. Finished with modern detailing, the flanking bedrooms feature dormer windows, nine-inch floorboards, vertical-board doors, and plaster walls.

Basement

Accessed by an east elevation entrance and through a closet in the center hall, the basement of the main block features irregular coursed brick walls, reinforced hand-hewn mortise-and-tenoned ceiling joists, and a poured concrete floor. An east wall chimney features irregular four-course American-bond brick coursing. A ship's ladder joins the basement to the center hall closet. Located under the wood-frame wing, the secondary basement has been remodeled. The space features parged cinderblock walls, concrete floors, replacement beams, and a bulkhead entry from the wrap-around porch.

Outbuildings

An in-ground swimming pool (Non-contributing structure) was added to the property circa 1970.

A circa 1970 concrete basketball court (Non-contributing site) with a metal goal post sits to the northeast of the house.

A circa 1950 wood-frame well house (Non-contributing building) features a solid foundation, weatherboard cladding, and is capped by a pyramidal roof with wood shingles. Detailing includes exposed rafters and a single-leaf vertical-board door. Its pumps serve the swimming pool.

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**STATEMENT OF SIGNIFICANCE**

Located at 4716 Wakefield Chapel Road in Fairfax County, Virginia, Oak Hill appears to have been constructed circa 1790 on the historic Ravensworth tract by Richard Fitzhugh, a descendant of one of the first land-grant holders in Northern Virginia. With a period of significance extending from circa 1790 to circa 1940, the late-Georgian-style wood-frame dwelling was fashionably renovated in the Colonial Revival style during the late 1930s by renowned restoration architect Walter M. Macomber. Oak Hill, named for two large oak trees on the property, retains sufficient integrity of design, workmanship, setting, materials, location, and feeling despite the tremendous mid-to-late-twentieth-century growth in Fairfax County. Oak Hill meets Criterion C of the National Register of Historic Places and is recognized for its architectural merit, balancing an original plan and materials with the ideals of the Colonial Revival style and the early historic preservation movement.

**HISTORIC CONTEXT**

*The Fitzhugh Family and the Early Settlement of the Ravensworth Tract (1694-1790)*

William Fitzhugh I (1651-1701), known as “William the Immigrant,” arrived in America from Bedfordshire, England circa 1670. Originally settling in Westmoreland County, Virginia, William Fitzhugh was wealthy and educated; the son of a prominent English woolen draper. A lawyer by profession, Fitzhugh married Sarah Tucker, daughter of a prominent Virginian, in 1774. Combining their wealth, the Fitzhughs established a vast estate known as Eagle’s Nest on the Potomac River in King George County. William Fitzhugh, who established himself in law, politics, and the tobacco trade, amassed a great fortune and was a significant landholder in Colonial Virginia. Fitzhugh was a member of the Stafford militia, a governor for the College of William and Mary, and a member of Virginia’s House of Burgesses. One of the large land tracts granted to Fitzhugh was a 21,996-acre tract in Stafford County, which is present-day Annandale in Fairfax County, approximately stretching from Fairfax City to Springfield and Falls Church and south to Pohick Church. Surveyed in 1694 by Samuel Wye on behalf of John Matthews, the tract was granted to Fitzhugh by Margaret, Lady Culpeper; Thomas, Lord Fairfax and Katherine, his wife; and Alexander Culpeper, Esquire, proprietors of the Northern Neck of Virginia.<sup>1</sup> Located “upon the runs of Accotinke, Mussell Creek run and on the south side of the run of Four Mile Creek,” the property was assigned for a yearly rent of twenty-one pounds, nineteen shillings, and six pence Sterling.<sup>2</sup>

Naming the property Ravensworth after a Fitzhugh-family estate in England, Fitzhugh followed the terms of the land grant by establishing tenants on the property. Many of these early tenants were Huguenot refugees, who fled France in the 1680s for North America, England, and the West Indies, due to religious persecution under Cardinal Richelieu. Spurred by the efforts of Nicholas Hayward, a neighbor of Fitzhugh’s at Eagle’s Nest, the Huguenots were ultimately settled at Ravensworth beginning circa 1686 and were granted leases for three lives. In 1686, Fitzhugh stated that “The land I offer to sell or lease is scituate in this county, lyes within a mile and a half of Potomac River, and of two bold navigable creeks,

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<sup>1</sup> The original land grant is translated in “Ravensworth.” *Historical Society of Fairfax County Yearbook*, Vol.1-5, 1951-1957, pp. 15-16. Additionally, it is thought that Fitzhugh may have purchased the land from Matthews as early as 1685.

<sup>2</sup> “Ravensworth.” *Historical Society of Fairfax County Yearbook*, Vol.1-5, 1951-1957, pp. 15-16

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is principal good land and is proper for frenchmen, because more naturally inclined to vines, than yours or any about our neighborhood; and will engage to naturalize every soul of then at 3 per head without anymore or other matter of charge or trouble to them, whereby the heirs will be capacitated to inherit the fathers purchase.”<sup>3</sup> In 1690, Fitzhugh was still seeking tenants for the Ravensworth property, stating in a letter that “I do intend to settle it with tenants for three lives, allowing to each Tennant 200 acres, paying twenty shillings a year or a hhd Tob [a hogshead of tobacco] without any manner or fine and to renew a life or lives at any time paying one year rent for each life so renewed to perpetuity, which is almost as good as giving them the land in fee simple, and should be ready to supply each Tennant with corn, provisions and nails for the first year, they repaying me again at the crop according to the market rate.”<sup>4</sup> These early French tenants helped establish Ravensworth as a successful and profitable tobacco plantation.

Ravensworth was divided in half in 1701 after the death of William Fitzhugh I, with ownership transferred to two of his sons. William Fitzhugh II of “Eagles Nest” (1676-1714) was willed the 9,913-acre southern half, while ownership of the 12,585-acre northern portion was transferred to Captain Henry Fitzhugh of “Bedford” (1688-1758).<sup>5</sup> Henry Fitzhugh married Susanna, the daughter of prominent Virginian Mordecai Cooke. Establishing himself as a successful planter, Fitzhugh also served as sheriff and a member of the House of Burgesses. Continuing to be cultivated by absentee Fitzhugh landowners, Ravensworth thrived as a mid-eighteenth-century tobacco plantation. The tobacco warehouses at both Hunting Creek and Occoquan were established in the early 1730s with rolling roads from the inland plantations to the Potomac Creeks. During the ownership of Ravensworth by Captain Henry Fitzhugh, numerous leases were granted on the land to primary tenants and their families, including Ann Moxley, Sanford Remey, Barnaby Currey, John Gray, William Donalson, John Duling, William Talbot, William Crump, William Payne, and John Hollis. Moxley’s lease, typical of such lease terms, was for a lifetime plus the lifetime of her sons, with an annual rent of 654 pounds of tobacco, and required the planting of an orchard with 100 good apple trees.<sup>6</sup>

With the death of Captain Henry Fitzhugh of Bedford in 1758, the ownership of the northern half of Ravensworth was passed to his son Colonel Henry Fitzhugh of Bedford (1723-1783), who married Sarah Battaille. Similarly, the southern portion of the tract passed from William Fitzhugh of Eagle’s Nest (1676-1714) to Colonel Henry Fitzhugh of Eagle’s Nest (1707-1742), to William Fitzhugh of Chatham (1741-1809). Ravensworth continued to be cultivated as a tobacco plantation under the later Fitzhugh owners, as it had been since its establishment in the mid-seventeenth century. Colonel Henry Fitzhugh extended his father’s leases and granted others, including those to Edward Davis, John Ratcliff, Thomas Beech, Drakeford Gray, Edward Davis, John Spinks, David Price, Ephraim Dickens, William Payne, and Walter Johnson. It appears that in 1762, when the tract was resurveyed for Colonel Henry Fitzhugh, there were no permanent Fitzhugh dwellings.

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<sup>3</sup> Translated in Chuck Green. “The History Corner.” *Ravensworth Farmer*, Vol. XVIII Issue 8, p 5. April 1981. Vertical File, Virginia Room, Fairfax County Library, Fairfax, VA.

<sup>4</sup> Green, p. 5

<sup>5</sup> Will of William Fitzhugh, translated in *The Virginia Magazine of History and Biography*. Vol. II, June 1895.

<sup>6</sup> Robert M. Moxham, *Annandale: A Brief History*. (Fairfax, VA: Fairfax County Historical Commission, 1992), p. 12

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Around 1763, Lund Washington was hired from Robert Beverly's Albemarle County farm to oversee and manage Henry Fitzhugh's portion of Ravensworth.<sup>7</sup> A cousin of George Washington, Lund Washington left Ravensworth two years later to manage Mount Vernon, where he acted in that capacity until 1785. Although it has been suggested that Oak Hill was constructed by Lund Washington, no evidence supports this theory. Furthermore, Fitzhugh "quarters" are referred to as early as 1749 in Fairfax County tithetables. The use of the word quarters is an important distinction in Colonial Virginia, meaning a small, temporary residence. Therefore, it can be concluded that a substantial dwelling, such as Oak Hill, was not yet constructed. George Washington further documents the likelihood of absentee ownership on a circa 1765-1767 "Sketch of the Roads and County between Little Hunting Creek and Colchester" with the depiction of Colonel H. Fitzhugh's "Quarters." In the vicinity of Fitzhugh's quarters, this map also shows William Payne's dwelling and mill, Edward Grimes's dwelling, Rob Thomas's dwelling, M. Sparrow's dwelling, and the dwelling of Ephraim Dickens, who was listed on the map as Fitzhugh's overseer following Lund Washington's departure to Mount Vernon. By 1782, Ravensworth was the fourth largest plantation in Fairfax County, with 203 total slaves, eighty-four of which were located on the northern half of the tract.

The ownership of Ravensworth's northern tract was divided between Colonel Henry Fitzhugh's five youngest sons, Nicholas, Richard, Mordecai, Giles, and Battaille, after his death in 1783, while the southern portion continued to be owned by their cousin, William Fitzhugh of Chatham. Although the exact land divisions between Fitzhugh's sons are unknown, it has been determined that Mordecai received the northeastern section. By 1788, three separate overseers are shown for the northern Ravensworth tract, including Jessie McLaughlin, Bailey Powell, and Joseph Powell.<sup>8</sup> The tracts of the Fitzhugh sons were determined so that the life-leases of tenants fell entirely under one division. Census records from 1790 reveal that each of the five sons listed Fairfax County as their primary residences, although the exact location is unknown. It is likely that circa 1790, many of the leases on Ravensworth were expiring, and as the ancestral family estates were given to the older siblings of Colonel Henry Fitzhugh, these sons were the first Fitzhughs to occupy Ravensworth as permanent residents.

Nicholas Fitzhugh constructed Ossian Hall circa 1790, Mordecai Fitzhugh constructed a dwelling in the northeastern portion of the tract known as Dover, and it appears that Richard Fitzhugh constructed Oak Hill, circa 1790. During this period, William Fitzhugh of Chatham also constructed the Ravensworth dwelling on the southern portion of the property. Ravensworth ultimately passed to the family of Robert E. Lee, relatives of the Fitzhugh family. It is known that William Fitzhugh left Chatham, near Fredericksburg, in 1796 and purchased a townhouse in Old Town Alexandria at 607 Oronoco Street (later known as the Robert E. Lee boyhood home), where he lived while constructing Ravensworth.

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<sup>7</sup> Lund Washington. "Lund Washington's History of His Family." Unpublished Manuscript, 1849.

<sup>8</sup> Personal Property Tax List for Fairfax County, 1788. State Library of Virginia.

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*The Construction of Oak Hill and Subsequent Ownership*

Richard Fitzhugh appears to have constructed Oak Hill circa 1790, a construction date supported by the design and form of the structure itself, the subdivision of the Ravensworth tract, and the 1790 census records. The dwelling began as a two-story, single-pile wood-frame dwelling with a central passage, designed in an austere late-Georgian style. The Georgian style (1700-1800), rooted in the principles of classicism, was brought to the American colonies through British pattern books and the immigration of English masons, carpenters, and joiners. Between 1650 and 1750 in England, the style flourished under master architects such as Inigo Jones, Sir Christopher Wren, and James Gibbs. The rigid symmetry, balanced proportions, and classical detailing used in Georgian buildings reinforce the formality of the style, which was inspired by Italian Renaissance architecture. Typical features include a paneled central front entrance with an ornate crown, a decorative cornice, and symmetrically placed double-hung, sash windows. This style was employed throughout the colonies and was adopted by the rural gentry throughout Virginia by the latter part of the eighteenth century. The designs and forms of Ossian Hall and Ravensworth, which were constructed circa 1790, are strikingly similar to Oak Hill.

By 1857, the 345-acre Oak Hill property was deeded to a Fitzhugh cousin, Ann Battaille.<sup>9</sup> It is probable that her husband was David Fitzhugh, as he is documented as the occupant on the map of "North Eastern Virginia" prepared for General Irwin McDowell and published in 1862. In 1861, ownership of the property was transferred to Nancy Battaille, who appears on the 1879 "Atlas of Fifteen Miles Around Washington, Falls Church District" by G. M. Hopkins as "Mrs. Battle."

In 1889, the portion of Ravensworth containing Oak Hill was sold out of the Fitzhugh family for the first time. William Watt purchased the dwelling with sixty acres on March 26, 1889 for \$900.00.<sup>10</sup> William Watt immigrated to Virginia from Scotland in the 1850s. Settling in Virginia, Watt served in the Civil War. He went back to Scotland for a number of years, but returned to rural Virginia in 1886 and worked at Ravensworth. In 1893, four years after he purchased Oak Hill, Watt petitioned for the establishment of what became Wakefield Chapel Road. In 1897, Watt and his wife donated one-and-a-half acres for the establishment of Wakefield Chapel Church and cemetery. William Watt, Jr. inherited the property after his father passed away in 1911.

On June 20, 1931, Egbert and Grace Watt sold Oak Hill to Edward F. and Jane Gould Howrey from Georgetown in Washington, D.C. for \$10,000.<sup>11</sup> Edward "Jack" Howrey (1904-1996), a native of Waterloo, Iowa, was a prominent Washington, D.C. trial lawyer. Howrey's accomplishments included employment as a Justice Department lawyer in the 1920s, appointment by President Dwight D. Eisenhower to chair the Federal Trade Commission (1953-1955), and founder of the private Washington law firm of Howrey and Simon. After extensive renovations to Oak Hill in the 1930s and 1940s, the Howreys sold Oak Hill to the Vienna Development Corporation in 1968 after increased development was occurring in the neighborhood.<sup>12</sup> The following year, John G. and Carol S. Mather purchased Oak Hill.<sup>13</sup> Herbert L. and

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<sup>9</sup> Fairfax County Deed Book Liber Z, Volume 4, Folio 141. 1856.

<sup>10</sup> Fairfax County Deed Book Liber H, Volume 5, Folio 559, 26 March 1889.

<sup>11</sup> Fairfax County Deed Book Liber P, Volume 2, Liber 393, 9 July 1931.

<sup>12</sup> Fairfax County Deed Book Liber 3099, Liber 254. October 21, 1968.

<sup>13</sup> Fairfax County Deed Book Liber 3099, Liber 251. May 19, 1969.

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Sandra Aman purchased Oak Hill for \$139,000 on June 1, 1973.<sup>14</sup> In 1983, Andrew and Carol Sheridan purchased Oak Hill with 2.7 acres.<sup>15</sup>

*The Colonial Revival Movement and the Restoration of Oak Hill*

Following on the heels of America's Centennial celebrations in 1876, the Colonial Revival style emerged strongly in the early 1880s. The style, which borrowed heavily from early American architecture -- particularly Georgian and Federal buildings -- was largely an outgrowth of a new nationwide nostalgia and pride in the past and a rapidly growing interest in historic preservation. In the early phase, the Colonial Revival style remained the exclusive domain of fashionable architectural firms and was favored for the large residences of wealthy clients. Designs incorporated characteristic features of Colonial buildings, including Palladian windows, gambrel roofs, pedimented porticoes, columns, and Classical detailing such as swags and urns, and crisp white trim. This new building type was larger, however, than its historic counterparts, with details exaggerated and plans laid out on a grandiose scale. As the style spread to more rural areas, it was more conservative in design and scale, and was often applied to modest residences. Identifying features of the style commonly include accentuated main entry doors, symmetrically balanced facades, single and paired double-hung sash windows, and side-gable or gambrel roofs. Despite its frequent use for domestic buildings, the style also lent itself well to religious and institutional buildings such as churches, schools, and municipal buildings.

The Colonial Revival emerged in the American psyche through both literature and practice. Restoration architects and early historic preservationists embraced the Colonial Revival style following the restoration efforts at Colonial Williamsburg and other historic houses such as Mount Vernon and Stratford Hall in Virginia. These monumental restorations of national significance created a preservation ethic that resounded nationwide. The theories of the Colonial Revival movement were espoused in popular magazines such as *Harper's Weekly*, *Architectural Record*, and *The American Historical Review* that catered to the educational desires of the upper- and upper-middle classes. Articles were written by leading promoters of the movement including Fiske Kimball and Lawrence Kocher, who both headed the Fine Arts program at the University of Virginia during the 1920s. These early advocates aimed to impose a pure American idiom on an increasingly diverse national population. Simultaneously, national organizations promoting awareness of America's colonial heritage, including the Daughters of the American Revolution, the Colonial Dames of America, and the Society for the Preservation of New England Antiquities, were emerging and gaining increased popularity. However, a widespread interest in the preservation movement reached a crucial highpoint with John D. Rockefeller's interest in creating an educational and historical village in Williamsburg, Virginia. The ideology of Colonial Williamsburg sought to serve as "a public sacrament, an outward and visible sign of spiritual truth and beauty, through which the lives of visitors to this place would be inspired and enriched."<sup>16</sup> However, as much as the Colonial Revival movement aimed to inspire the nation as a whole, early reception was limited to the upper- and upper-middle classes who read the academic magazines, attended college lectures, employed high-style architects, and owned automobiles, creating a leisure class capable of traveling to visit historic sites.

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<sup>14</sup> Fairfax County Deed Book Liber 3842, Liber 704. June 1, 1973.

<sup>15</sup> Fairfax County Deed Book Liber 5792, Liber 720, June 30, 1983.

<sup>16</sup> "Ideological Origins of the Williamsburg Restoration." [Available Online at <http://xroads.virginia.edu/~UG99/hall/AMSTUD.html>].

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Early supporter Fiske Kimball and other historic restoration architects of the early-to-mid-twentieth century, including Walter Mayo Macomber, embraced the style for large-scale projects in Virginia such as Colonial Williamsburg, Mount Vernon, Monticello, Stratford Hall, Gunston Hall, as well as numerous private dwellings. As early leaders of the historic preservation movement, these architects and academics established their own ideological restoration principles, which did not always adhere to present-day preservation philosophies. Trained in Beaux-Arts classicism, the early scholar or architect was often unable to see the conflict between historical reality and the classical ideal. Similarly, as theorized by Carl Lounsbury in *Beaux-Arts Ideal and Colonial Reality: The Reconstruction of Williamsburg's Capitol, 1928-1934*, the architect's failure to recognize the sociocultural context of the site often resulted in a misinterpretation of the building. Archival and architectural evidence was often ignored in order to meet an idealized aesthetic. In turn, a balance was often struck between preserving and restoring original materials and conjecturally recreating an idealized interpretation of what may or should have existed.

An example of this balance between ideology and practice manifested itself at Stratford Hall, the Tidewater Virginia ancestral home of General Robert E. Lee, and other Colonial Revival-era restorations. Under the guidance of Fiske Kimball, renowned scholar and restoration architect, Stratford Hall's restoration efforts struggled with how to restore the site to a specific period, while preserving intact original materials that reflected an evolution from the early eighteenth to early twentieth centuries. Ultimately, Kimball preserved and restored some intact high-style Federal-period woodwork, while removing what he claimed was inferior woodwork in other areas. The removed paneling was replaced with Kimball-designed Colonial Revival woodwork inspired by the Georgian period. Additionally, the landscape, exterior elevations, and central stair were also prey to artistic renovations based more on an idealized past than actual architectural evidence. Similarly, the reconstruction of Williamsburg reflects this balance between the ideal and the romanticized. Edward Chappell of Colonial Williamsburg sums up the early restoration movement, specifically referring to Colonial Williamsburg's restoration efforts in *New History at the Old Museum*. He states, "In terms of analysis and craftsmanship, it was a state-of-the-art restoration. Yet in aggregate, the countless design decisions (recorded in some 45,000 surviving drawings) resulted in a town that is more like a beautifully conceived and maintained garden suburb than it is like any community that existed in eighteenth century America."<sup>17</sup> This dichotomy of "authenticity" guided these early restoration efforts and was instrumental in establishing the modern preservation principles. It is important to note that these early restorations, while inappropriate by today's standards, promoted an appreciation for the past and saved numerous important buildings and sites from demolition.

During the height of the Colonial Revival period in 1935, Edward and Jane Howrey purchased Oak Hill. Historic photographs from 1934 reveal that the austere late-Georgian-style dwelling was a wood-frame, single-pile dwelling with a side-gabled roof, a one-story shed-roofed porch, and a one-story side-gabled wing addition. Relocating from nearby Georgetown in Washington, D.C. to the pastoral environs of Annandale in Fairfax County, the Howreys selected Oak Hill after an exhaustive search of historic Northern Virginia Colonial-era properties. In *Washington Lawyer*, Edward Howrey recounts the process of securing and restoring the property into their primary residence. Purchased from Watt family heirs

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<sup>17</sup> Edward Chappell. "New History at the Old Museum." *CRM Magazine*. Volume 15, No. 7.

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for \$10,000, Oak Hill was located on “one of the most beautiful rural lanes in America.”<sup>18</sup> The landscaping included two large oak trees, one of which was believed to be one of the oldest in Virginia. The gardens included ruins of a formal garden, boxwood, honey suckle, and shading pine and hemlock trees.

In 1935, the Howreys hired Ernest Johnson, a civil engineer, to assess the dwelling. Johnson’s final report concluded that the house was beyond repair and featured crumbling chimneys, rotten siding, deteriorated basement beams, and substantial termite damage. Undeterred, the Howreys “took the place apart” with help from a local carpenter and builder named Wilson Earman and his friend from the Shenandoah Valley named “Rhodesie.”<sup>19</sup> Original restorations included the replacement in kind of the original siding, the bracing of the basement beams, the installation of electricity, plumbing, and the addition of two upstairs bathrooms. Additionally, original timber framing with brick nogging was uncovered on the west end of the main block and left exposed in the wing addition. Landscaping improvements included the widening of the path to West Chapel Road, which was bordered by large red and white oaks.<sup>20</sup>

In 1945, Walter Mayo Macomber, a renowned restoration architect who had been the first resident architect for the Colonial Williamsburg restoration and current restoration architect at Mount Vernon, was hired by Edward Howrey to further renovate Oak Hill.<sup>21</sup> Employing a restoration philosophy typical of the Colonial Revival period, Macomber created an “authentic” architectural anomaly. Renovations under the direction of Macomber, which were explained in detail by Howrey in his book *Washington Lawyer*, included the installation of elaborate, heavily molded, Italianate-style, rounded-arch surrounds and an entrance door salvaged from the library during demolition of the Riggs Mansion at 167 Eye Street, N.W. in Washington, D.C. in 1936.<sup>22</sup> Designed in 1856 by architect Richard Snowden Andrews of Baltimore, the dwelling was constructed for banking mogul George Riggs and demolished in 1936 after heirs were unable to pay the taxes during the Depression. Other renovations at Oak Hill by Walter Macomber included the high-style Georgian interior paneling in the main block, consisting of keystone arches, carved mantels and overmantels, inset niches, and other “adjustments producing a Williamsburg motif.”<sup>23</sup> Similarly, the Howreys fashioned their restoration efforts after another late-eighteenth-century, Fitzhugh-constructed dwelling on the Ravensworth tract, known as Ossian Hall. Owned by Senator Joseph L. Bristow from 1918-1944, Ossian Hall featured a two-story portico with a Chippendale-style roof balustrade, recalling the penultimate example of Colonial architecture, George Washington’s Mount Vernon. Under the architectural direction of Walter Macomber, Oak Hill was transformed from an austere rural Georgian-style dwelling to a Colonial Revival-inspired estate with the addition of a similar Mount Vernon-inspired portico. Relying on traditional methods of construction, Macomber helped create the modern Oak Hill, which stands as a significant example of early preservation and restoration efforts in America.

*Walter Mayo Macomber (1895-1987, active architect 1928-1985)*

<sup>18</sup> Edward Howrey. *Washington Lawyer*. (Iowa City: University of Iowa College of Law, 1983), p. 119

<sup>19</sup> Howrey, p. 120.

<sup>20</sup> Howrey, p. 119.

<sup>21</sup> Howrey, p. 120.

<sup>22</sup> James Goode. *Capital Losses: A Cultural History of Washington’s Destroyed Buildings*. (Washington, D.C.: Smithsonian Institution Press, 1979), pp. 64-65.

<sup>23</sup> Howrey, p. 129

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Born near Boston, Massachusetts, in 1895, Walter M. Macomber, came from a family of architects and builders and was classically trained as an historic restoration architect in New England. Employed by the Boston architecture firm of Perry, Shaw, and Hepburn, Macomber was named the first resident architect for Colonial Williamsburg in 1928 for the restoration project. Working in that capacity from 1928-1934, Macomber oversaw the reconstruction and restoration of the Capitol, Governor's Palace, and the Wren Building at the College of William and Mary. After leaving Williamsburg, Macomber settled in Fairfax County, Virginia and helped established the architecture firm of Macomber and Peter, credited with the restoration of numerous significant projects throughout the Virginia, Maryland, and Washington, D.C. areas. Notable restoration projects throughout Macomber's career included Ford's Theater, the City Tavern, and the State Department Reception Rooms in Washington, D.C., Patrick Henry's Scotchtown near Richmond, Wheatland, the home of President Buchanan in Pennsylvania, the President Monroe Law Library in Fredericksburg and the Fairfax County Courthouse, among numerous other examples. Private residences included The Lindens, which he moved from Massachusetts to Washington, D.C., Green Spring in Fairfax County, the Lloyd House in Alexandria, and Sully in Chantilly, Virginia, among many others. Most significantly, Macomber also served for over thirty years as the Architect for Restoration at Mount Vernon, and for ten years in a similar capacity at Stratford Hall. Walter M. Macomber subscribed to the restoration philosophies of his time and his work stands as a lasting legacy of the early historic preservation movement. Macomber died in May of 1987 at the age of 92 in Sarasota, Florida.

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**Verbal Boundary Description**

The property at 4716 Wakefield Chapel Road in Fairfax County, Virginia, known as Oak Hill, is located on Tax Map 070-1-16-0285, which consists of 2.6069 acres. The property is described in the land records of Fairfax County as Lot 285, Section 2 (WB640 833). The parcel is bounded on the east by Wakefield Chapel Road (VA State Route 720) and lots 219, 218, and 215 of the Oak Hill Subdivision, on the south by Braeburn Drive (VA State Route 2430), on the west by lots 214, 212, 211, 210, and 209 of the Oak Hill subdivision, and on the north by lots 222, 221, 220 of the Oak Hill Subdivision.

**Boundary Justification**

The boundaries for Oak Hill, located at 4716 Wakefield Chapel Road in Annandale in Fairfax County Virginia, are described in the Fairfax County Land Records as Lot 285, Section 2 (WB640 833), located on Tax Map 070-1-16-0285.

The current 2.6069-acre lot is a portion of the original 21,996-acre Ravensworth tract granted to William Fitzhugh in 1694. Oak Hill has been associated with this portion of the tract since its construction circa 1790.

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All photographs are of:

Oak Hill, 4716 Wakefield Chapel Road  
Fairfax County, Virginia  
VDHR File Number: 029-0028  
E.H.T. Tracerics, Inc., photographer

All negatives are stored with the VA Department of Historic Resources:

DATE: September 2003  
VIEW OF: South Elevation, Looking North  
NEG. NO.: 20946/11  
PHOTO: 1 of 15

DATE: September 2003  
VIEW OF: South Elevation, looking Northwest  
NEG. NO.: 20946/12  
PHOTO: 2 of 15

DATE: September 2003  
VIEW OF: Northeast Corner, Looking Southwest  
NEG. NO.: 20946/16  
PHOTO: 3 of 15

DATE: September 2003  
VIEW OF: North elevation, Looking South  
NEG. NO.: 20946/ 8  
PHOTO: 4 of 15

DATE: September 2003  
VIEW OF: West elevation, Looking Northeast  
NEG. NO.: 20946/14  
PHOTO: 5 of 15

DATE: September 2003  
VIEW OF: East elevation, Looking West  
NEG. NO.: 20946/10  
PHOTO: 6 of 15

DATE: September 2003  
VIEW OF: Hyphen and Garage, Looking Southwest  
NEG. NO.: 20946/9  
PHOTO: 7 of 15

DATE: September 2003  
VIEW OF: Garage, Looking Northwest  
NEG. NO.: 20946/15  
PHOTO: 8 of 15

DATE: September 2003  
VIEW OF: Swimming Pool, Looking Southwest  
NEG. NO.: 20946/13  
PHOTO: 9 of 15

DATE: September 2003  
VIEW OF: Central Hall, Looking Southwest  
NEG. NO.: 20946/4  
PHOTO: 10 of 15

DATE: September 2003  
VIEW OF: East Parlor, Looking Northeast  
NEG. NO.: 20946/2  
PHOTO: 11 of 15

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DATE: September 2003  
VIEW OF: Dining Room, Looking Southwest  
NEG. NO.: 20946/3  
PHOTO: 12 of 15

DATE: September 2003  
VIEW OF: Wing Addition, Looking East  
NEG. NO.: 20946/5  
PHOTO: 13 of 15

DATE: September 2003  
VIEW OF: Central Stair, Second Floor, Looking  
Northeast  
NEG. NO.: 20946/6  
PHOTO: 14 of 15

DATE: September 2003  
VIEW OF: Mantel, Second Floor Bedroom, Looking  
West  
NEG. NO.: 20946/7  
PHOTO: 15 of 15